



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ARE YOU GETTING YOUR SHARE?

The property and collections of the Detroit Institute of Arts now belong to the people of the City of Detroit. How many citizens are getting their share of its benefits? How many turn to it for the wholesome recreation which it affords after the toil of a busy week? How many seek the solace which its treasures of art offer to those beset with sorrows and cares? How many seize the opportunities its special exhibitions, lectures, and musical programs afford? How many survey its treasures with a view of emulation? How many turn to its masterpieces for inspiration and that aesthetic joy that comes in the presence of great accomplishment? A large number, to be sure, but not as many as there should be, considering its compensations. The people of the city may now rightly regard the collections of the Insti-

tute as their property and should take pride in their possession. The Institute and all it contains is the heritage of their children. Standing before its recently acquired painting by Sir Joshua Reynolds, or Sir Henry Raeburn, or its splendid examples of Rubens, Murillo, or Claude, they may say, "These belong to *me*. All I am required to do to possess them is to bring to them an appreciation of their beauty." They may examine the rare prints of Durer or Rembrandt and truthfully say, "These are mine, and I am going to possess them in the fullest sense." They may look at the bronze sculptures created by master sculptors and say, "These were done for my enjoyment."

Give the Detroit Institute of Arts a chance to be a gladdening influence in your life. C. H. B.

TAKE IN THE ANNUAL EXHIBITION

On Wednesday evening, April 20, the Seventh Annual Exhibition of Selected Paintings by American Artists will open to the public. This Exhibition, comprising one hundred paintings chosen with discrimination from practically every important exhibit in this country during the past year, supplemented by works secured directly from the studios of the artists, is brought here by the Arts Commission of the

City of Detroit that the people of this community may see in a comprehensive manner the work of the artists of our time. It should be a gala affair in which every Detroiter should take part. The best artists in America are participants. Many of the pictures are the prize winners in other cities, and along with the out of town works will be hung pictures by artists in Detroit and Michigan, and one may discern by